

WILL NOT REINSTATE DISMISSED COEDS

Virginia Military Institute Holds Annual Meeting—Semmes Successor Not Elected.

The Board of Visitors of the Virginia Military Institute held its annual meeting and election of officers last night at the home of the Department of Public Instruction, the session extending past midnight. The time of the board was chiefly consumed in the consideration of reports and discussion of the needs of the institution and the routine of an annual meeting.

The case of three cadets who had been dismissed from the institute for infraction of the regulations, and who had been readmitted, came up for consideration, after bearing a record of the facts, declined to reinstate the expelled cadets. The names of those dismissed were: J. W. T. Sledge, of Lexington; Captain Phil. F. Brown, of Blue Ridge Springs; Superintendent of Police, J. W. T. Sledge, of Lexington; and the precise offense of which they were guilty, were not stated, save that it was not for drinking.

Alexander Hamilton, president of the board, was re-elected for another term. He has held that position for three years, and is one of the staunchest friends of the institute. Colonel W. T. Poague, of Lexington, the treasurer of the institute, was re-elected secretary of the board.

The board decided to defer the election of a successor to Colonel Thomas M. Semmes, professor of modern languages, until a future meeting.

The necessity for the enlargement of the institute barracks was discussed, and a committee was named to inquire as to the best location, the dimensions and other details desired in such a building. No further action was had in the matter.

Those present were Mr. Hamilton, Colonel Francis J. Smith, of Alexandria; Mr. N. T. Taylor, of Gloucester; Mr. W. T. Sledge, of Lexington; Captain Phil. F. Brown, of Blue Ridge Springs; Superintendent of Police, J. W. T. Sledge, of Lexington; and the precise offense of which they were guilty, were not stated, save that it was not for drinking.

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Dear Sir:—I was in the Army, I had more or less kidney trouble, and within the past year, it became so severe and painful, that I suffered everything and was much alarmed—my strength and power was fast leaving me, and I was unable to do anything. I began the use of the medicine and noted the improvement after taking Swamp-Root only a short time.

I continued its use and am thankful to say that I am entirely cured and strong. In order to be very sure about this, I had a doctor examine me, and he pronounced me cured. I am now in perfect health and in splendid condition.

I know that your Swamp-Root is purely vegetable and does not contain any harmful drugs. Thanking you for my complete recovery, and recommending Swamp-Root to all sufferers I am,

Very truly yours,
L. C. RICHARDSON,
Swamp-Root is not recommended for

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WASHINGTON, D. C., Jan. 24.—An official statement of the doings of the Rivers and Harbors Committee of the House, showing the allotments made by the committee for the various works of river and harbor improvement for the fiscal year ending June, 1906, will be given out by the committee to-morrow. The bill, which is now practically completed, will not be reported to the House, however, until the end of this week. The finishing touches were placed on it this afternoon. The greatest secrecy has been maintained by the members of the committee with respect to their work on this great appropriation bill, though not in a few instances, the committee has been discovered and information not intended for the public press found its way into print. It is related as a matter of fact, and the story was being told about the corridors of the Capitol to-day generally, that Mr. Burton, who dominates his committee as a schoolmaster does his class in A. B. C.'s, summoned before him the members of the committee a couple of days ago, on learning of the publication of certain items, and put them through a course of spouting that made some of his offending committee-men break down and weep like children. Each and every one of them was put on the rack and made to promise that he would not do so any more.

Off for Montreal.
Manager E. A. Schiller, of "Her First False Step" company, will leave for Montreal to-night to spend a few weeks with the Billy Clifford show, which is under the same management. This show will go on tour during the summer.

During Mr. Schiller's absence from the show, Mr. Charles F. Whitaker, the owner, will act as manager.

Any rheumatic sufferer who has not tried my remedy may have a full dollar's worth free. I ask no deposit, no reference, no security. There is nothing to pay, either now or later. The remedy is a genuine cure in the cure of Rheumatism. It is practically certain, as experience has proved.

I don't mean that Dr. Snoop's Rheumatic Cure can turn bony joints into flesh again; that is impossible. But it will drive from the blood the poison that causes pain and swelling—the end of the suffering—the end of Rheumatism.

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The director last night was Mr. Rothwell, an Englishman, of striking appearance, and it may well be said of him that he "looked the part." He is a person of magnetic and commanding the attention of the musicians on the stage and in the orchestra, and there was perfect response to the expression of his baton. His device for directing the "invaluable choir" is ingenious. He has a box with four sides of glass, each with four buttons. These control four electric wires, which lead to as many transparencies in the chorus loft. The transparencies are numbered one, two, three and four, and the light is flashed in each one of them precisely to the conductor's time. Wagner made a specialty of orchestration, and it is said of him that he treats every instrument with the same certainty of touch as if he had played it himself; he demands nothing of it beyond what is entirely within its capacity; he does not have recourse to complicated methods in his orchestration; the combinations are always clear and simple, the result of which is sonority, for it is plain and powerful. Everything combined, melody, harmony and orchestration, is accentuated in determining the dramatic action. In Parsifal, the orchestra is not a mere accompaniment, it is essentially a part of the opera, harmonizing with the voices and blending with the poetry as the prismatic colors of the spectrum.

Personal Inspiration.
Of Wagner's music in general, and of Parsifal in particular, little need here be said. "We are no longer," says Lavignac, "in the period when Wagner was debated and stood in need of champions; if a few rare detractors still exist, they are now a quantity negligible, and need not trouble us at all. Over all his compositions there hovers, like the dove of the Grail, the breath of his personal inspiration, the individual characteristic note of his genius; hence it follows that whilst we are able to find in his music the chief lines of his artistic genealogy, it is impossible to confound him with any of his predecessors, and each of his pages is as though sealed with his seal, with the indelible mark of his incommensurable genius." It should be said, however, that Wagner is not a favorite with all. But his position in the music world is as sure as Shakespeare's position in the dramatic world, and while there is no disputing of tastes, Wagner's music is the music of a genius, standing upon its merit and defying criticism.

"As for the comparisons which are frequently instituted," says a modern critic, "between this and other of Wagner's works, they are for the most part inappropriate and misleading. The question is not whether the music of Parsifal is as wild, as vigorous, as animated, as moving, as spontaneous or as enjoyable as the music of Tristan or Die Walkure. All that is largely a matter of personal preference and varying opportunity. The real question is whether the score of Parsifal adequately, appropriately, convincingly and instructively reflects and expounds the feeling and significance of the story to which it is related and of the scenes which it accompanies, and that is a question which the light of Parsifal's music, intelligent and deeply emotional performance does not seem to admit of more than one reply." The greatest proof, perhaps, of Wagner's genius is the fact that he was as strong as a poet as he was a composer, and that his music, in its meaning, degree the power not only of poetic conception, but of expressing his conception as well in language as in music, a gift with which few composers have been endowed. In this respect Wagner was almost unique.

It was to hear the growing work of this genius in music that the audience assembled at the Academy yesterday afternoon. By 3 o'clock many men and maidens had gathered at the entrance to the sky gallery, in order to be in time for the rush, which began at a regular hour. At the signal, the "rush" would have done credit to a college football team, and the men and maidens stood not upon the order of their going. They rushed and sat, and nothing more, save a few tender sighs and a few looks of more or less disapproval, to emphasize the attack. Those who had reserved seats were also early to arrive, and when the trombones gave warning, most persons were in their places, ready for the start. It is to be presumed that all who came had prepared themselves for the story and its music, and there was a feeling of nervous anticipation bordering on excitement for those present realized that they were to enjoy the most notable performance of the age and the most notable musical event of the season. The audience was a milestone in the history of the Academy. The lights were extinguished, and as the notes of the first motive were sounded by the orchestra, the listeners found themselves in an atmosphere of mysticism, and became saturated with the spirit of the weird and unusual occasion.

Praise for Mme. Lunn.
After the first act, which was concluded at 7:15, the audience went home to tea, but returned with commendable promptness, and when the trombones gave the signal for the second act, the seats were all filled, and there were few interruptions from late comers.

Of the singing little need be added. As Mrs. Lunn, who dominates the scene, here was by far the most difficult role, requiring a strong personality and consummate acting, to say nothing of a wide range of voice, all which qualifications she possesses in an eminent degree. Her voice is a rich contralto, and her low notes and her high notes are equally perfect. But the part calls now and then for the execution of high soprano, and yet she met that demand with aptitude.

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Containing articles on Rhode Island's politics by Lincoln Steffens, on lynching in the North by Ray Stannard Baker, on great paintings by John LaFarge, on how to save the corporation by Judge Grosscup, on wild animal trapping by A. W. Roelker; short stories by Booth Tarkington, Eugene Wood, Harvey J. O'Higgins, Samuel Hopkins Adams, and others; the first of a new Wall Street serial by Edwin Lefevre, author of "Wall Street Stories"; and many fine pictures.

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parent ease and with dramatic effect. Her acting, both as the weird and wily denizen of the woods and as the beautiful and bewitching sorceress of Kinglor's Castle, was almost without defect, and as the noble woman reformed and purified, in the closing scenes of the drama, she was no less attractive in her dignity.

Mr. Pennarini, who by the way is a German in spite of his Italian name, was a model Parsifal. He has a pure tenor voice, equal to all the requirements of the role, and he is a superb actor. The second act was a magnificent presentation of dramatic declamation in music, and was the feature of the performance.

Mr. Bischoff, as Amfortas, displayed a rich baritone voice, and successfully carried off the various difficult situations that fell to his part. It was so easy for him to have made the part ridiculous for him to have made the part more pronounced.

Mr. Griswold was equally successful in the role of Gurnemanz, and his singing and acting were quite acceptable. The chorus work was admirable. The flower maidens' chorus was artistic in music and scenic effect, and many a susceptible swain wandered how Parsifal managed to resist the affectionate enticements of the winsome maidens. The male chorus was equally as enjoyable from a musical point of view, and altogether the entire performance was truly up to the expectations of the audience.

There has been a great deal of talk about the performance of the Academy. The lights were extinguished, and as the notes of the first motive were sounded by the orchestra, the listeners found themselves in an atmosphere of mysticism, and became saturated with the spirit of the weird and unusual occasion.

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